



Mrs. Myrtle Helm

FOREWORD

This advanced course in my method of Dresden Craft is written in response to many, many requests for a detailed explanation of my method of shading and color blending with all of our new Colored Porcelain Enamels. This new book does *NOT* give you any of the instructions of the fundamentals of Dresden Craft that are in my first book, called *Mrs. Helin's Book of Dresden Craft*. This book is an advanced course to be used in conjunction with the first book to give you additional information on colors, shading and blending. To differentiate from the original book I have called it "*Mrs. Helin's Advanced Book of Color for Dresden Craft*."

The illustrations in color in this book are real photographs in color of actual figurines which I have painted with our Colored Porcelain Enamels. In the following chapters I have described the exact colors I used, and just how I used them to obtain the colors and shading combinations in these photographs. By following these instructions you will achieve the same results.

In the first place: coloring and shading with our Colored Porcelain Enamels, whether you want deep brilliant shades or the most delicate pastels, is *SO EASY* and the results are so beautiful and so professional-like that once you have used them you will never use any other method. These colors, as all of our supplies, are especially formulated for Dresden Craft. They dry with a brilliant gloss that is just like fired china. When you treat them with our Porcelain Lustre Glaze Powder, this gloss is given a lustrous finish which is washable and permanent.

For those of you who have used our White Porcelain Enamel Finishing Coat with oil colors, use these Colored Porcelain Enamels in place of oils. You will find that they blend and shade far easier than any oil colors; that they "go" much farther; and that they dry much shinier, smoother and quicker.

We now have twelve beautiful colors in enamel. With these twelve you can literally make hundreds of different shades by blending them together or blending them with our White Porcelain Enamel Finishing Coat. These colors are first, the original five which are mentioned in my first Book of Dresden Craft. These are *Crimson Red*, *Jade Green*, *Delft Blue*, *Chinese Yellow* and *Jet Black*. Our next seven colors are *Skin-Tone*, *Midnite Purple*, *Fuchsia*, *Cordovan Brown*, *Oriental Red*, *Italian Blue* and *Mandarin Orange*.

You will find that one jar of any of these Colored Porcelain Enamels will usually be all that you will need of each color for all of your Dresden Craft painting. These colors are very concentrated and a very small amount goes a long way, especially when you use them with our White Porcelain Enamel Finishing Coat to color and tint. You do this to make all pastel and medium shades as I will explain in the first chapter of this book.

Be sure that you read over this entire book before you do any painting. The last chapter explains how to care for your brushes and paints and is *VERY* important. If you are at all puzzled or confused when you first read any of the instructions, read them over again. A second reading will make everything seem very clear and easily understood.

CHAPTER I

All pastel and medium shades and colors are made with our Colored Porcelain Enamels added to our White Porcelain Enamel Finishing Coat. When done this way the colors are especially glossy and they blend together so easily and so smoothly that every one can produce professional appearing work.

When you do color blending and shading there is one very important rule to follow: In making light or medium shades and colors you *must* start with White Porcelain Enamel and add the Colored Enamels to it. This is because the colors are so concentrated and strong that if you should add white to the color instead of color to the white, you would possibly mix several times the amount you need; or if shading directly on the figurine as I do, you might have a much darker shade than you intended.

If you want a soft delicate pink, for instance, paint White Porcelain Enamel on a small portion of the part you wish to make pink. Then take a very small amount of Crimson Red or Oriental Red Porcelain Enamel on the very tip of your brush. Blend this in the white you have already painted on your figurine. Do not try to cover too large an area at one time or your enamel will become tacky before you have finished blending. This method of shading a small portion at a time is very thoroughly explained in my first Book of Dresden Craft, but I will review it for you right now.

When you shade any of the lighter tones *always* paint on your White Porcelain Enamel first; just covering a small area, such as a sleeve, or a part of a jacket, etc. Then take a small amount of your Colored Porcelain Enamel on the tip of your brush and blend it on the white already on your figurine. You can easily make your shade a bit darker in the folds, and a bit lighter on top of the folds, over the bust line or wherever the highlights would be. Do this highlighting by blending in a small amount of White Enamel on tops of the folds, etc. You may also add the slightest amount of Jet Black, Cordovan Brown or Italian Blue Porcelain Enamels on the tip of your brush to shade in more definite shadows.

When you shade the skirt or any lengthy part of apparel such as a cape or a coat, be sure ~~that~~ you shade the *entire length* at one time. You may shade as narrow a width as you wish, because you can blend your enamels and colors on the width without any lapped or patched effect, but the entire length must be done at one time or the results will be "steppy."

If you wish to do "ombre" shading, as the blending of two or three colors is sometimes called; such as rose shaded into blue, and the blue shaded into ivory, you should use two or three brushes, one for each color. If your enamel gets a little tacky and hard to shade with, you may dip the tip of your brush in our Enamel Thinner. This Thinner will make your enamel pliable again for shading and it will not dull the high gloss finish. It is very concentrated, so use a very small amount. Should the Porcelain Enamels in the jars get a bit thick you may thin them also with the Enamel Thinner. Use a medicine dropper and drop just a few drops in at a time so that you do not thin them too much.

For the ombre shading, start out with the same strip of White Porcelain Enamel. Then with one brush, shade a small amount of Italian Blue at the top of your painted strip. With a second brush, start shading a small amount of Oriental Red at the bottom of your painted strip. Now with a third brush, blend the two colors together. Where they are blended a soft orchid tone will appear. Blend this so that some of this orchid shade is shaded down into the rose or pink shade and so that some is shaded up into the blue shade. This may sound a lot more difficult than it really is. You may practice this method on an upside down coffee cup before you try it on your figurine. Use one of the heavy hotel variety you can buy in the dime store. When you have practiced enough to know what you are about, just wipe off the cup with thinner and it is ready for your next practice period.

When you wish to make your figurine, your box, or your shelves, etc., a darker or a more vivid, brilliant shade, you *must* start out with the *dark* shade you wish to have predominate. For instance;

if you wish to make a deep blue dress or coat, paint on a small amount of Italian Blue Porcelain Enamel. You then add a little White Enamel on top of the folds for highlights, or you may shade in more white to slightly lighten the almost black Italian Blue. You may do the same with *all* of our Colored Porcelain Enamels. A little white shaded in for highlights and contrast seems to intensify the deep jewel-tone colors. You may blend any of the colors together for different shades.

You may do ombre shading with the darker shades just as you do with the pastel tones. You may also paint half way down your strip with White Enamel and then add a little Colored Enamel to the top to make a soft pastel shade. Then with a second brush, paint on the bottom with a dark shade of enamel. Now with a third brush blend the darker shade into the lighter one, just as I explained two paragraphs ago. To do this type of shading where you have a dark vivid color blending into a very delicate pastel shade you should have one of the figurines with long robes or with long sweeping and flowing skirts such as the ones illustrated in this book.

But one thing I do want to assure you; painting and shading figurines is easy when you use our Colored Porcelain Enamels. In the next chapter I am going to give you numerous color combinations to help you easily make many different shades and tones from our twelve colors.

If your shading experience has been very limited, I suggest that you do *NOT* begin with a larger figurine. If you will start with a smaller figurine with a shorter, less windblown skirt, you will have much swifter success with your shading. One of the smaller figurines, about five inches high are fine for a start. After you have practiced on the coffee cup and then shaded one or two of the smaller models you will find the larger ones easy to paint also. Or, if you pick out a figurine with her dress in tiers or ruffles, the shading will be very simple. You can treat each tier or ruffle as a separate skirt and do one ruffle at a time. It is the longer sweep of windblown, billowing skirts that take more practice to shade perfectly.

If any of you have access to stores that have original models you can use them as examples too. You can obtain the very same color combinations and shading effects with my method and Colored Porcelain Enamels. The libraries may have colored pictures of Colonial Costumes. These will all give you ideas, as will the colored advertisements in magazines.

If you are painting pairs of figurines, be sure that you repeat some of the colors in each figurine. If your lady has a rose colored dress, for example, give the man of the pair a slightly deeper rose coat. Having the man's colors a bit deeper in tone makes him seem more manly and the lady more dainty and effeminate.



CHAPTER II

I am going to take our Colored Porcelain Enamels one by one and tell you just what you can do to make many different shades by adding our White Porcelain Enamel Finishing Coat or our other Colored Porcelain Enamels to them. When you start painting you can refer back to this chapter as often as necessary.

CRIMSON RED PORCELAIN ENAMEL—This color is a dark true red. Add a little of it to White Porcelain Enamel Finishing Coat and you will have a delicate rose pink. A little more and you have a soft rose. Add just a trifle of Jet Black or Cordovan Brown and you will change the rose to "old rose." Add Cordovan Brown to the Crimson Red without any White Enamel and you will have a deep russet shade.

DELFT BLUE PORCELAIN ENAMEL—This color is a medium shade of blue. Add a little of it to White Enamel and you will have a delicate baby blue. Add a little Chinese Yellow to the Delft Blue and you will have a Chinese blue, or what is sometimes called a peacock blue. Add White Enamel to this and you will have a delicate aqua shade. Add a very little Crimson Red to the Delft Blue and White Porcelain Enamel and you will have a lovely periwinkle blue shade. Add just a trifle of Midnight Purple to the Delft Blue and you will have a rich royal blue. A trifle of Fuchsia added to the Delft Blue results in a deep plum shade. Be sure that you use very small amounts of the darker shades. They are especially strong in color pigments and the smallest amount on the tip of your brush may be enough.

JADE GREEN PORCELAIN ENAMEL—This color is a deep true green. A small amount added to White Porcelain Enamel Finishing Coat results in a soft light shade of Jade Green which is a trifle blue in tone. If you add a little Chinese Yellow to this you will have a chartreuse or lettuce green shade. Add a very little Italian Blue or Midnight Purple to the Jade Green and you will have a dark forest green.

CHINESE YELLOW PORCELAIN ENAMEL—This color is a brilliant deep yellow. You can make lemon yellow adding it to White Porcelain Enamel Finishing Coat. By adding a very small amount of Oriental Red or Mandarin Orange to this with still more white you will have a soft ivory shade. You may also add Chinese Yellow to our Skin-Tone to make a deep ivory. You may use Chinese Yellow with any of our Colored Porcelain Enamels to change their tones.

JET BLACK PORCELAIN ENAMEL—This color is a very shiny Jet Black that is ideal for Dresden Craft painting. It covers completely with one coat as do all of our Colored Porcelain Enamels. For Jet Black hair, eyebrows and lash lines on Oriental figures use it just as it comes in the jar. Use it the same way for shoes, bases, ribbons, etc. By adding it to White Porcelain Enamel Finishing Coat you will obtain lovely shades of grey, ranging from the palest pearl grey to a deep steel color, just by using more or less of Jet Black with white. You may also use Jet Black to soften or mute the colors. For an example, if you are making a pink or blue, just a trifle of Jet Black shaded in will soften the color and make it slightly greyed. For pastel tones this often gives just the right shade to your color. You may also use Jet Black to make grey hair or for powdered Colonial wigs on Colonial figures. (Chapter III of this book will go into more detail in regards to coloring hair. Chapter IX in my first Book of Dresden Craft also gives a full description on the methods of painting hair).

CORDOVAN BROWN PORCELAIN ENAMEL—This color is a dark, rich brown. This was one of the hardest colors to mix yourself from the old "red, yellow and blue" formula. It usually turned out to be a very muddy mess. When you once try our Cordovan Brown you will find it especially clear in color. You may use it for dark brown hair just as it comes in the jar. It is also ideal for eyebrows and lash lines. Added to our White Porcelain Enamel Finishing Coat, you can make varying shades of tan, ranging from a light cream to a medium brown. Added to Oriental

Red you will have a deep russet shade. Cordovan Brown is an especially good shade to use on figurines, shelves, etc. that are going to be used on or near maple or walnut furniture. Combined with soft greens and yellows, it is very pleasing with these woods.

SKIN-TONE PORCELAIN ENAMEL—This color is a natural flesh color. Use it just as it comes in the jar. It never dries in streaks as the flesh colors do when mixed with oil colors and White Enamel.

You will save a lot of enamel as you will not have to mix your skin tone each time you use it and thus either mix too much or too little. Just dip your brush in the jar and paint directly on your Dresden Coated figurine. If you should ever need to touch up your painting because of some mistake or omission you can easily do this as the Skin-Tone shade never varies and will always be a perfect match.

Should you wish to have a darker or more masculine complexion, just add a trifle of Cordovan Brown to the Skin-Tone. This may be done for the man of a Colonial pair or for some of the Hummel type of figurines. For a more Oriental cast for the Oriental faces, add Chinese Yellow and Cordovan Brown to the Skin-Tone. The more brown you add, the darker the Skin-Tone becomes. To make a more negroid color, add a small amount of Jet Black to the Oriental coloring I just described.

You may also use Skin-Tone as a base for making a delicate ivory shade. Add a very small amount of Chinese Yellow to the Skin-Tone. If you want a very light shade, add a small amount of White Porcelain Enamel to this. If you wish your ivory to have a warm glow, add a very little Oriental Red. If you wish it to be a cool ivory, add a very little Jade Green. Ivory, cream or the most delicate pastels with Skin-Tone as their base make very lovely skirts on figurines. When they are dried, they may have clusters of hand-painted flowers painted on the skirts. When treated with our Porcelain Lustre Glaze Powder, these flowers will look as if they were fired right on the figurine.

Skin-Tone is also used as the base for shading your flowers. If you wish to have a soft pink rose, paint one or two of the petals with Skin-Tone. Then shade in deeper tones with Oriental Red. In my first Book of Dresden Craft I have explained just how to paint and shade flowers. You may follow those directions exactly, but use these Colored Porcelain Enamels instead of the oil colors suggested there. You will find that your flowers will be more evenly shaded, and that they will dry much glossier and appear just like fired china.

FUCHSIA PORCELAIN ENAMEL—This color is a deep wine shade. It has a very clear deep tone that is beautiful just as it comes in the jar. It may be used for dresses, capes and coats without any blending or shading if you wish. You may also use it for shading in shadows with your other colors, for either lighter or darker shades. If you add Fuchsia to White Porcelain Enamel you will obtain a very soft shade of watermelon pink. Add a small amount of Italian Blue to Fuchsia and you will have a deep plum shade. Shade in with a little White Porcelain Enamel for highlights on top of the folds. This will intensify the color and make it look just like velvet. This color is particularly effective for the coats for Colonial men or for the Oriental types. I used a lot of Fuchsia in painting the Oriental pair illustrated on the cover of this book. This is fully explained in one of the following chapters.

If you wish to make a very deep shade of American Beauty rose, use Fuchsia and shade with a small amount of Jet Black towards the center of the rose. Then highlight the rose with a small amount of white. This highlighting is best done where the petals roll. Blend your white in so that it just faintly lightens the petal edge. After it is dried and treated with our Porcelain Lustre Glaze Powder, you will be delighted with the beautiful result.

A small amount of Fuchsia shaded in with Skin-Tone and then shadowed with a very little Jet Black will be effective on boxes, shelves or bookends. For shelves, especially, this combination makes a soft background that shows the figurines placed on them to their best advantage.

Fuchsia also makes striking lips on faces that are vivid, such as the Mantilla Head described in my first book, or the Oriental figurines. The deep wine red contrasts beautifully with the darker olive complexions.

MIDNITE PURPLE PORCELAIN ENAMEL—This color is a true royal purple tone. It would be impossible to ever obtain this shade without this Midnite Purple Porcelain Enamel. As it comes in the jar, it is so dark that it is almost black. That is why we call it Midnite. By shading it into White Porcelain Enamel you will obtain varying shades, ranging from a deep royal purple to the palest most delicate mauve, just by using more or less Midnite Purple. As it is very concentrated, a very small amount goes very far. To be sure, the first time you use it, you might test out the amount you need on your upside down coffee cup.

Midnite Purple is very useful in shading shadows in your other colors. For an example; if you are painting a soft blue dress and wish to have some darker shading in the folds, just shade in the smallest amount of Midnite Purple in these folds along with the blue. It will change the blue there to a soft violet and make your painting look much more alive and beautiful.

Should you ever paint violets or pansies you will find this color invaluable. Add the least bit of Fuchsia when you shade the pansies. With the violets, add a very small amount of Italian Blue. Then shade in a little White Porcelain Enamel for the highlights.

ITALIAN BLUE PORCELAIN ENAMEL—This color is a very, very dark blue. It is so dark that it appears black in the jar. You may make all shades of blue with it ranging from the very darkest blue-black to the palest of sky blue just by using less Italian Blue and more White Porcelain Enamel. You may vary the tones of the blues by adding different colors of our Porcelain Enamels. By shading in a very small amount of Chinese Yellow with a soft pale blue, you will have a very delicate turquoise blue. By adding the same Chinese Yellow to a deeper shade of blue you will have a peacock or Chinese blue, often called aqua. By adding Fuchsia to the Italian Blue and White Porcelain Enamel combination you will make periwinkle shades, varying from deep velvety colors to very soft pastel tones, just by adding more or less White Porcelain Enamel.

If you must choose between the Delft Blue Porcelain Enamel and the Italian Blue, and do not care to have both colors, I would recommend that you choose the Italian Blue as you really can do much more with it. This is especially so if you wish to have dark rich effects, such as using it with Jade Green to make a much darker green shade, or with Fuchsia for a deep plum color, or with Midnite Purple to have a more violet or bluish purple. When I make violet colored shadows on shelves or boxes I often shade in small amounts of both Midnite Purple and Italian Blue, using Skin-Tone as my base color. The effect, after treating with our Porcelain Lustre Glaze Powder, is a delicate opalescent mauve hue.

You may add a small amount of Jet Black to your blue shades made with Italian Blue and White Porcelain Enamel. This will give the blue color a slightly greyed or smoky tone, which takes away any harsh look. This greying is especially good for men's coats.

MANDARIN ORANGE PORCELAIN ENAMEL—This color is a clear orange without any trace of muddiness or mustard color so often found in orange shades. It is a typical Oriental shade just as it is in the jar. However, it may be used in many combinations that are not the least bit Oriental. If you add a small amount of Mandarin Orange to our White Porcelain Enamel Finishing Coat, you will obtain a most delicate peach color. If you add it to pink or a deeper rose pink which has been made with Oriental Red and White you will have a soft Talisman rose shade.

Mandarin Orange is especially effective in shading different shades of rose and pink. Fuchsia shaded with Mandarin Orange and White Porcelain Enamel results in a deep flame like color. By adding Oriental Red you will have a lighter flame color. These flame shades look especially beautiful after they have been treated with our Porcelain Lustre Glaze Powder. Any trace of gaudiness is taken away when you Lustre treat them.

I make my roses that I wish to be a Talisman shade of pink by first shading Oriental Red on a Skin-Tone base. Then I shade a trifle of Mandarin Orange on the Oriental Red. Be sure that you do just a petal or two at a time when you paint your roses so that the enamels do not get tacky before you have finished your blending. If you want yellow roses you should start with a White Porcelain Enamel base and shade in with Chinese Yellow. Then in the shadows shade in a trifle of Mandarin Orange and Cordovan Brown. You may accent the centers of roses by shading in the least bit of Fuchsia. This looks particularly nice on small flowers carried in baskets on some of the figurines. (See the figurine carrying the basket of flowers in the colored illustration in the back of this book.)

You may use Mandarin Orange shaded with Chinese Yellow and Cordovan Brown and White Porcelain Enamel to make the soft golden tan color used for wooden shoes and taffy colored hair on Dutch couples.

Mandarin Orange added to Cordovan Brown will give you a clear auburn shade for hair. Oriental Red added to these colors will make it more reddish. Mandarin Orange added to Oriental Red and Cordovan Brown makes the russet red shade used so often on china figurines. It looks well on Oriental figurines too.

ORIENTAL RED PORCELAIN ENAMEL—This color is a very clear brilliant red. It is really beautiful and may be used in a great variety of ways. It may be used just as it is in the jar for lips. Many of the Dutch or Russian type of figurines, and the children's and animal types have part of the clothing colored with this red. You may use it for strawberries and apples on the fruit plaques for your kitchen or for roosters' combs, Santa Clauses, red heart boxes and red flower pots.

When you add a small amount of Oriental Red to White Porcelain Enamel Finishing Coat you will have a very clear delicate pink. By adding more of the Oriental Red you will have a clear rose color.

Mix Oriental Red with Mandarin Orange and a small amount of Cordovan Brown for a russet red color. (I used this combination to make the dress of the windblown figure whose skirt billows forward which is illustrated in the back of this book.)

You may also use Oriental Red for your figurine's checks. This method is carefully explained in the next chapter. For flower tinting this color is wonderful. You may use it just as it is in the jar for Oriental Poppies shading them slightly with Mandarin Orange. You may make red roses with this red and shade them with the slightest bit of Italian Blue or Midnight Purple to give them a deeper tone.

When you have once used these Colored Porcelain Enamels you will discover for yourself how very many shades and tones you will be able to blend together. The combinations are countless. As you attempt more and more shading you will find that your skill increases swiftly. You will soon be able to look at colored photographs or china figurines and tell just what colors you will need to reproduce the same shades and tones. Do not be afraid to try. Most of the people we consider "artistic" got that reputation by not being afraid of trying out new ideas that came to their minds. Try any color combination you think of on your upside down coffee cup. You will be surprised at your own ability.

CHAPTER III

This chapter deals with the features, hair, complexion and cheek coloring as you paint them with our Colored Porcelain Enamels. For those of you who have used oil colors mixed with White Porcelain Enamel Finishing Coat, the use of our Colored Enamels for features and hair will be a very happy experience.

The first color we paint on any figurine is the complexion of the face, neck and arms. We have formulated a color in our Colored Porcelain Enamels called Skin-Tone which is just right for a natural flesh color. For any Dresden type of figurine use the Skin-Tone just as it is in the jar. Paint right from the jar. Do not pour the enamel out in any pan. If you do all of your color painting right from the jars of colors you will save enamel and you will have the enamel always in a pliable condition that will shade well with other colors.

When you paint on your figurine's complexion be very careful to paint up into the hair line and over the dress line. Then when you paint on the hair and the dress you will not have to worry about covering any part that should have been covered with Skin-Tone. Now, when the Skin-Tone is just painted on and is wet and pliable for shading you should blend in your cheek color. I have found that Oriental Red is the best shade for this. Use a very small amount of Oriental Red on the tip of your brush that has Skin-Tone on it from painting the face. Mix this on a tin cover so that you have a medium pink. Then stroke in the pink on the cheeks with a criss-cross stroke. Blend it in until the cheeks look naturally flushed. Children's cheeks usually are a little rosier than others. When you blend in the cheek color do *NOT* stir the color round and round on the cheeks. This will leave a ridge that will look like a pink pancake when dried. It is the criss-cross stroke that makes the smooth natural looking cheek.

After the Skin-Tone is thoroughly dry you are ready to paint on the hair and features. Be sure it is really dry. Then if you should make any mistake and smudge your features, or if your brush should slip you can wipe it off at once with a soft cloth or tissue. If your Skin-Tone is not thoroughly dry you will be sure to make some error and will not be able to correct it. This is one time when haste makes waste.

Should you want a complexion that is not the color of our Skin-Tone you need only to change it by adding other of our Colored Porcelain Enamels. Thus, if you want a lighter complexion, such as for angel heads, just add a very little White Porcelain Enamel Finishing Coat. If you want a more sun tanned appearance just add a little Cordovan Brown. This will give a complexion that is more masculine for the man of any pair of figurines. To make a complexion of an Oriental cast add Chinese Yellow to the Skin-Tone, then add a little Cordovan Brown. For the negroid type add more of the Cordovan Brown and then some Jet Black.

When you mix these different complexion colors be sure that you mix them in a small dish or a tin cover. This is the one time that I advise a very thorough mixing of the colors. You must have the complexion on very clear and even without any streaking. In all other figurine painting I prefer shading and blending right on the figurine. *But* with the complexions you do not want any of the shading that is so effective on apparel and hair. You want the skin to appear very clear and unblemished.

When you are blending on the cheek color you may keep it from becoming "tacky" by dipping the very tip of your brush in our Enamel Thinner. This will make your tacky enamel all nice and pliable and blendable again. When painting Oriental figurines' faces you need not have colored cheeks unless you wish to. Some of the best china figurines from China and Japan do not have any color shaded in the cheeks, others do. However, if you wish to shade in color you should use a little Crimson Red or Fuchsia. These colors give a deeper red that goes well with the darker lips and black hair of the Orientals.

Coloring and painting the hair of figurines used to be one of the pitfalls of Dresden Craft. We had a great deal of trouble, especially with the black, brown and auburn shades. But now with the use of our Colored Porcelain Enamels that is all changed. You can have the clearest, shiniest china-like hair with no trouble at all.

For dark brown hair you just use Cordovan Brown Porcelain Enamel as it is in the jar. It takes the Porcelain Lustre treatment beautifully and really looks as if it had been fired-on. To make an auburn cast, add a little Mandarin Orange. To lighten this to more of a deep gold, add a little Chinese Yellow. Do all of your shading and blending right on the head of the figurine. When you shade your hair let the shading follow the contour of the head to give it a natural appearance. Always use a curved stroke to have a curly, wavy appearance to the hair. Do just as much at a time as you can easily manage-without the enamel getting tacky. Do not blend the colors too much. All hair has many different shades and highlights in it. That is what makes it shine and glisten. You don't want to mix your hair color so thoroughly that it looks like a flat tan or grey cap.

If you can, look at the painted hair on china figurines or at the advertisements for hair shampoos and dressings in the current magazines. You will be surprised at the colors and shadings you will find. Then practice what you see on a kitchen saucer or on a white tile. Now when you paint the hair on your figurine you will know what you are doing. Your results will be much nicer.

For medium or light brown hair paint on a small amount of White Porcelain Enamel Finishing Coat first, then shade in with a small amount of Cordovan Brown, and add a little Chinese Yellow. The more brown you add the darker the hair will become; the more white and yellow you add the more blonde the hair will be. To make baby blonde hair, add a little Chinese Yellow to the White and then shade in with a trace of Cordovan Brown to take away that too yellow look.

For grey hair, or hair that is like a powdered wig for Colonial figurines add a very little Jet Black to the White Porcelain Enamel that you have painted on the head. Shade in the black with curved strokes. It will blend in with the white and look like naturally curly grey hair. This is very easy to do. The less black you use, the whiter the hair will be.

For black hair use Jet Black Porcelain Enamel just as it comes in the jar. To give it a brown tone, shade in a little Cordovan Brown, or you may paint the Cordovan Brown on first and then shade in with a little Jet Black. If you want your hair to be a raven blue-black, shade in a small amount of Italian Blue. This makes a blue-black that is very effective on Oriental figurines. A trifle of white for accenting highlights heightens the blue-black color.

When you paint on the hair on any figurine be sure that you avoid any caplike look. If you have painted your Skin-Tone high into the hair as I asked you to do, it will be easy to have a nice natural hairline. Stroke your brush *Away* from the head. Just as if you were brushing the hair upwards and backwards. This is only a general rule of course. Some figurines cannot be painted that way, especially those with hair parted in the center. But in most cases the rule helps a lot. Another trick is to highlight or accent the hair next to the face. Do this by taking your finest brush, and in the case of light hair, just accent the hair line with a little Cordovan Brown. Do not make a solid line, just a few strokes following the natural curves and waves you have already painted in around the face. If the hair is dark you can accent a little near the face with a little Chinese Yellow or Mandarin Orange.

When your hair is dry you are ready to paint on the features. In my first Book of Dresden Craft I have a complete chart to follow in painting your features. If you will review this chapter and follow the chart there you will find that feature painting isn't too hard. It takes practice and more practice to be able to paint features well. Follow the step-by-step diagrams in Chapter 10 of my first book. Just be sure that you use our Colored Porcelain Enamels wherever I have mentioned

oil colors. When I wrote my first Book of Dresden Craft we had not developed all of the Colored Porcelain Enamels we now have. Because oil colors were not very satisfactory we gradually formulated our twelve colors.

For features we first paint on the eyebrows and lash lines. If you wish them dark, use the Cordovan Brown just as it is in the jar. For Oriental figurines use the Jet Black. If you wish a little lighter shade, add a little White Porcelain Enamel to the Cordovan Brown. Follow the same suggestions I just gave you for your hair. Be sure that you use your feature brush for your feature painting, and be sure that it is in very good condition. You should save a very fine brush (either a very fine 0 or 00 red sable) just for feature painting.

For the iris of the eyes, mix a little of either Delft Blue or Italian Blue Porcelain Enamels with the White Porcelain Enamel. Add a trifle of Jet Black or Cordovan Brown to slightly "grey" the blue so that it does not look too harsh or bright. For the pupils you may either use Italian Blue, Cordovan Brown, or Jet Black. To me, either the dark blue or dark brown look more natural for the Dresden type figurines. (Chapter 10 has a complete chart of features and how to apply them.) Most of you who read this book will have the first book to refer back to when necessary. But for those of you who do not, just this word of caution: Be sure that your pupils and iris of your eyes both touch the upper lash line. They should not be made in a round circle, but instead the upper part of the iris should be surrounded and touched by the lash line. This prevents having the round-eyed frightened look you so often see on Dresden Crafted figurines.

Mix the pink for your nostrils from Oriental Red added to a little Skin-Tone. Keep these nostril dots small and pale in color so that they do not have a bloody nose appearance.

For the lips you may use the Oriental Red just as it comes in the jar. Just use your feature brush and dip right into the jar. You will be delighted with the ease with which you will be able to paint on the lips. They will dry much faster than when you used oil colors and they will be very glossy and china-like. For a more glamorous look you may use Fuchsia or Crimson Red. This deep Fuchsia is very attractive on Orientals, Spanish ladies and the Hawaiian and Negroid type of figurine.

When you paint on your lips it is a good idea to center the mouth with a small dot of your lip red before you start. Then you can draw on the lips evenly with your paint brush. If you do not have any sort of guide for the center you may find that you have painted on a beautiful pair of lips, only that they are on crooked and will have to be done over.

When you paint on your features with our Colored Porcelain Enamels you may treat them with our Porcelain Lustre Glaze Powder. Colored Porcelain Enamels do not lose their color and gloss when treated as the darker oil colors do. With any of the more vivid faces in particular, the Lustre treating does improve the coloring and takes away any suggestion of a home done paint job.





Dresden Crafted Models

CHAPTER IV

PAINT

In this chapter I am going to tell you just how I painted the Oriental figurines illustrated on the cover of this book. Of course the Oriental type of figurine is not Dresden like at all but they are often so lovely and fit in so well with contemporary and modern furniture that I feel a chapter on them is needed in this advanced book.

There are many different plaster models of Chinese type figurines. The lamp pair illustrated on the cover make particularly striking and popular lamp bases. They are called the Emperor and Empress and are eighteen inches high.

When I painted these figurines I used the following colors in our Colored Porcelain Enamels: Skin-Tone, Chinese Yellow, Cordovan Brown, Jet Black, Jade Green, Italian Blue, Fuchsia and Mandarin Orange. They were often shaded together and with White Porcelain Enamel Finishing Coat as I will explain in the following paragraphs.

I did not trim the lamps with any materials, although flat braids could be used around the hemlines of their robes and on the head dress and hat.

As with all figurines, the carefully smoothed figurine is first given two preliminary coats of Dresden Coat. These coats dry in twenty minutes and of course the first one should be thoroughly dried before you paint on the second coat. When this second coat is thoroughly dried you apply all of your colors directly on this smooth satiny finish. It is the best possible base for your enamel coloring as the smooth dull finish keeps your enamels in place so that they do not slip and run when you are shading. (The entire process of preparing and coating your figurines is very carefully explained in my first Book of Dresden Craft.) Be sure you review this if you are at all unsure of yourself.

The first color you paint on all of your figurines is the complexion. To make the lovely olive skin color on the Emperor and Empress take about a teaspoonful of Skin-Tone from your jar and place it on a small tin cover. Then add a small amount of Chinese Yellow and a small amount of Cordovan Brown. Mix this thoroughly. This will give you a skin color of a real Oriental cast. The Oriental figurines often do not have any colors in their cheeks, but you may shade in the least bit of Crimson Red or Fuchsia in the same manner I just explained in Chapter 3 of this book. After the complexion is thoroughly dry the features are painted on.

Use Jet Black for the eyebrows and lash lines and Cordovan Brown for the irises of the eyes. For Oriental types the eyes, brows and lash lines are often slanted. The lips are painted with Fuchsia as that color makes lovely dark lips which seem more natural with the darker complexions.

The Empress's head dress is made with Italian Blue shaded into White Porcelain Enamel. I added a little Jade Green when I shaded and also some Fuchsia which gave the Italian Blue a plum colored tone. The scroll like carvings on the head dress are outlined in gold.

The tunic of the Empress is made with White Porcelain Enamel shaded to a light grey by adding a small amount of Jet Black. With a second brush I painted Fuchsia on the bottom part of the tunic. With the third brush I blended the grey with the Fuchsia to obtain the soft greyed rose color. I also shaded in a very little Italian Blue at the bottom of the tunic so that it had the plum colored tone to tie in with the color of the head dress.

You must shade this tunic by using three brushes, doing the full length each time and only a small amount on the width. One brush is used for the grey at the top; another for the dark Fuchsia and Italian Blue at the bottom; and a third for blending the bottom and top colors together. Should your paint become tacky, dip the very tip of your brush in our Enamel Thinner. This will make your enamel pliable again and your shading will not be difficult to do. This Enamel Thinner of ours does *Not* dull your enamel gloss as turpentine does. Use it sparingly as a small amount does a lot of thinning.

I lined the tunic and the sleeves with a soft green shade made with Jade Green shaded into White Enamel. The shoes are of the same green and so is the band on the base.

The skirt of the Empress is of Mandarin Orange shaded into White. I made the darker tone nearest the tunic by blending in some Fuchsia. The front part of the panel is made of Chinese Yellow shaded into White with a trifle of Mandarin Orange added. The brocaded like trimming is of soft green shaded with a little Fuchsia.

After the figurine is all painted and thoroughly dried, from two days to one week, treat it with our Porcelain Lustre Glaze Powder. This is applied dry on the freshly dried color coat. Apply sparingly with a powder puff. Polish off lightly in a few moments. This will give your figurine the lovely permanent fired lustre finish that really makes it look and feel like real fired porcelain.

Now you are ready for your gold trimming and accents. Do this at the very last of your painting. When your figurine has been treated with the Porcelain Lustre Glaze Powder you can better judge just where you wish to have gold accents and how much gold you wish to use. Some gold does enhance the china like appearance and is especially effective on this Chinese pair. However, it is very easy to overdo the gold as it is so easy to paint on. Too much can cheapen the appearance of your object.

The Emperor is done very similar to the Empress. You may wish to do as I did. Paint on both of their complexions at the same time; then the hair and features at the same time, when the faces are thoroughly dry of course.

The Emperor's trousers, blouse sleeves and blouse front are of the same soft green shade as the Empress's shoes and tunic lining. The Emperor's tunic is painted just as the Empress's with the same colors and in the same manner with three brushes.

When you do pairs of figurines be sure to have some of the same colorings on both of the figurines. Then you will have them looking like real pairs that really match. This is especially necessary when they are lamps and will be on opposite tables in your room. If they do not match, they will have an out of place appearance which will be very annoying to you and your guests.

CHAPTER V

In this chapter I am going to tell you just how I painted the three figurines illustrated in color in the back of this book. These are three of the most popular plaster models used in Dresden Craft. If you cannot obtain them you can use the same color combinations and directions on other similar models. After you have painted them I am sure that you will be able to do many more similar to them with the very same technique, using different colors and different figurines.

The dainty figurine in the center with the basket of roses on her arm is six and one-half inches high. I used the following of our Colored Porcelain Enamels to paint her: Skin-Tone, Cordovan Brown, Fuchsia, Oriental Red, Mandarin Orange, Jade Green, Midnite Purple, Jet Black, Chinese Yellow and Italian Blue.

Her complexion is painted with Skin-Tone just as it comes in the jar, with the cheek color of blended Skin-Tone and Oriental Red. (See Chapter Three of this book for detailed instructions.)

Her hair is made with Cordovan Brown just as it comes in the jar, shaded with a very little Chinese Yellow and Mandarin Orange. Her eyebrows and lash lines are of the same color. The tiny irises of her eyes are of Italian Blue mixed with White Enamel Finishing Coat. The pupils are of Italian Blue. Her lips are of Oriental Red. (See Chapter Three of this book for details on all of the features.)

Her bonnet is lined with a peach color made of Mandarin Orange shaded into White Porcelain Enamel with a very small amount of Oriental Red blended in. The bonnet itself is painted with Italian Blue shaded into Midnite Purple. It is almost black. The plume is painted with Jet Black shaded into White Enamel. The bows are of Oriental Red shaded with Italian Blue.

Her ruffled white blouse is painted with White Enamel shaded with a very small amount of Italian Blue and a still smaller amount of Mandarin Orange in some of the ruffles. After this is dried the very edges of the ruffles are edged with Midnite Purple, just as it is in the jar. The sash tied in front and around her waist is also of Midnite Purple, painted on after the skirt and blouse are dried.

Her skirt is made of Mandarin Orange blended and shaded with White Enamel for the delicate peach tone at the top of the skirt. Midnite Purple is used for the bottom ruffle. Midnite Purple is shaded with White and a very little Mandarin Orange for the top ruffle. Less Midnite Purple is shaded with White Enamel for the center part of the skirt, and then blended in with the peach tone at the top of the skirt.

To paint this skirt as I have done, you will need three brushes. Use one for the peach colored top; another for the deep purple bottom ruffle; and the third brush for the lighter purple top ruffle and to blend the White Enamel Midnite Purple and peach color together for the middle part of the skirt. (See Chapter I of this book.) If you are a little doubtful of the success of this combination just try it on your upside down coffee cup. It really is far easier to do than it reads in print.

The basket is painted with White Enamel and then shaded with Chinese Yellow, a little Cordovan Brown and a bit of Mandarin Orange. The handle and edge of the basket are accented with Cordovan Brown. The roses are partially painted with Oriental Red and shaded with White and Fuchsia, and partially of Chinese Yellow shaded with Oriental Red and Fuchsia. (Read over Chapter Two of this book for details on different colors for flowers.) The leaves are of Jade Green shaded with White and a trifle of Cordovan Brown. They are really a little more green than shown in the picture.

This same little figurine looks lovely if you have her skirt painted with Italian Blue instead of Midnite Purple, or of soft yellow shaded into green, or of rose pink shaded into pale blue.

The figurine with her skirt billowing up in the front is seven inches high. I used the following Colored Porcelain Enamels to paint her: Skin-Tone, Cordovan Brown, Oriental Red, Italian Blue,

Mandarin Orange, Midnite Purple, Jade Green, and Chinese Yellow.

Her complexion is painted with Skin-Tone right from the jar, with the cheek color of blended Skin-Tone and Oriental Red. (See Chapter Three of this book.)

Her hair is made of Cordovan Brown shaded with a very little of Chinese Yellow and White. Eyebrows and lash lines are of Cordovan Brown. The irises of her eyes are of Italian Blue mixed with White and the pupils are of Italian Blue.

Her lips are of Oriental Red and her nostrils are of White with a very little Oriental Red blended in. (See Chapter Three of this book for details on all of the features.)

The lining of her hat is a soft pale blue green made with Jade Green shaded into White. The shadowing is done by shading in a very little Midnite Purple and Italian Blue.

The hat and dress are a clear russet or brick red shade made with the predominant color Oriental Red. I painted on just a small area at a time as I always do. First I painted on Oriental Red, then shaded in a small amount of Mandarin Orange for the highlights, and then blended in a small amount of Cordovan Brown in the folds for shadows.

Her scarf is painted a neutral light tan shade made with White Enamel to which is added a little Cordovan Brown. After this was dry, I painted in the different colors. First I took Chinese Yellow on my brush and did all of the yellow curves. Then I painted on the Oriental Red, next the Midnite Purple, Jade Green and Italian Blue, all in the same curved half circle stroke.

Her cuffs, collar and jabot are of White Porcelain Enamel. So are the petticoat ruffles. I shaded them all with a very little Oriental Red and Jade Green to take away that too white look.

The edge of her hat, the ribbon trimming it and the line around her sleeve and edge of her jacket are painted with Italian Blue right from the jar.

This figurine may be painted in various pastel shades also. She may have a soft pale green skirt with a mauve jacket and hat. You may make the russet shade darker by adding more Cordovan Brown and a little Fuchsia.

The figurine with her skirt blowing backwards and holding a muff in her hand is very graceful. Her windblown skirt lends itself to more intricate shading. You may paint her in the palest pastels, or in the deeper jewel tones. To paint her as she is illustrated in color in this book I used the following colors in our Colored Porcelain Enamels: Skin-Tone, Cordovan Brown, Oriental Red, Mandarin Orange, Jade Green, Fuchsia, Italian Blue, Chinese Yellow, Jet Black and Delft Blue.

Her complexion is made with Skin-Tone just as it is in the jar. The cheek color is of blended Skin-Tone and Oriental Red. This is shaded on the cheeks while the Skin-Tone is just freshly applied and is wet and pliable. (See Chapter Three of this book.)

Her hair is made with White Porcelain Enamel shaded with Chinese Yellow and a small amount of Cordovan Brown. This addition of brown prevents too much of a corn color yellow look to the blonde hair.

Use Cordovan Brown right from the jar for the eyebrows and lash lines. The irises of her eyes are made with Italian Blue added to White Porcelain Enamel. A very slight amount of Cordovan Brown will give them a softer greyed tone which is more natural than the clear blue color. The pupils are made with Italian Blue just as it is in the jar. (See Chapter Three of this book.)

Her nostrils are made of two very small dots of Oriental Red mixed with White to form a soft pink. Her lips are of Oriental Red just as it is in the jar.

Her bonnet is painted with Jade Green shaded with a small amount of Italian Blue. This makes the color a deep forest green. The feather is of White Enamel shaded with Jet Black. The bonnet lining is made with White with a very little Jade Green and Fuchsia shaded in to give the warm greyed tone. The bows under her chin are of Delft Blue shaded with Italian Blue.

The linings of her sleeves and her vestee are of Jade Green shaded in White. A little Italian Blue is shaded in to look like brocading. Her gloves are of White shaded grey with Jet Black. Her muff is also of White Porcelain Enamel. After this is dried, the little ermine tails are painted on with Jet Black, with the tips of the tails shaded with White.

Her jacket is painted with Fuchsia. I shaded in a little Oriental Red for highlights.

The billowing skirt is the most striking characteristic of this figurine. It is painted by using three brushes for your shading. I used Oriental Red shaded into a little White Porcelain Enamel and Mandarin Orange for the top part of the skirt. For the bottom, with a second brush, I blended Fuchsia just as it is in the jar. Then, with a third brush, I blended the two colors together. You must do the *Entire Length* at one time, doing as narrow a strip on the width as you wish. (Read over Chapter One of this book to help you with this shading.) When my paint got tacky in shading in the long sweep of the skirt, I blended in a very small amount of Enamel Thinner to make it pliable again. The very edge of the jacket and vestee are lined with Italian Blue. Use a very fine brush for this, such as your feature brush.



Colonial Pair

CHAPTER VI

Most of you who read this book will have my first Book of Dresden Craft and will have used all of our Dresden Craft paints and finishes and will know all of their uses. For those of you who first learned of these supplies through these chapters, I am going to explain the purpose of the different supplies listed and pictured in this book.

DRESDEN COAT—This is the PERFECT UNDERCOAT for all Dresden Craft. It air dries in twenty minutes on plaster and ceramic bisque figurines. It takes somewhat longer on laces, fabrics and crepe paper. (From one to four hours.) Dresden Coat is self-leveling and is very easy to apply. Dresden Coat treats lace, fabrics, crepe paper and plaster figurines so that they are china hard, and so that they look and feel just like real porcelain. Dresden Coat is the ideal base for your Porcelain Enamel Finishing Coats. It dries with a dull satin finish so that your enamels will cling to it and will not run or slip when you are shading and blending. You will need two coats of Dresden Coat on all figurines. (You may use more if you wish to create a smoother finish on rougher plaster figurines.) You may also use it as a base coat on ceramic bisque ware. You will need two or more coats on materials, lace or crepe paper. Crepe paper usually takes five coats. You will want the finish to look just like china before you color it. Do not have any cloth weaving threads or crepe paper ridges showing. Then be sure the Dresden Coat is really china hard dry on all fabrics before you paint on your color coat. (See Chapter I in my first Book of Dresden Craft.)

DRESDEN COAT THINNER—This Thinner is for thinning out your Dresden Coat when it gets too thick. You may also use it to clean your brushes. Do NOT use it to thin your enamels. You use the ENAMEL FINISHING COAT THINNER to thin your enamels or to make them more pliable for shading.

PORCELAIN ENAMEL FINISHING COATS—These are the White Porcelain Enamel Finishing Coat and the Twelve Colored Porcelain Enamels for your color coat. This entire book is written about them so they need no further mention.

PORCELAIN LUSTRE GLAZE POWDER—This Powder gives your finished painting the "Fired" Lustre finish that is washable and permanent. I have explained how you use it in previous chapters in this book.

BRILLIANT LUSTRE GOLD POWDER AND LIQUID—This is the Gold Powder we mix with the Bronzing Liquid to make gold accents or to do antiquing on your painting. It is especially brilliant. (My first book explains fully how to apply it.) Mix a small quantity just as you use it.

You must *Always* stir your Dresden Coat and your Porcelain Enamel Finishing Coats before you use them. This is VERY important as they are made of several different ingredients which must be thoroughly mixed for the best results. The Dresden Coat does not "skin" over as the enamels do, but the white pigment which makes your lace, ribbon and crepe paper flowers just like china will settle to the bottom of the jar and MUST be stirred every time you use it. Use a kitchen teaspoon and keep it for this one purpose.

Your White Porcelain Enamel Finishing Coat will last longer and keep in better condition if you divide the jar when you first open it. First stir the enamel very thoroughly. Then pour it into three or four small clean jars. Use perfectly clean and dry cold cream or vaseline jars that have good screw tops. Fill them to within one-fourth inch from the top. Use one jar at a time and you will have fresh White Porcelain Enamel as you need it. Should you get your enamels dirty or have plaster dust or crumbs of dried paint, etc., that make it paint on rough and grainy, you can salvage this by straining it through two thicknesses of nylon hose into a clean jar.

The Colored Porcelain Enamels, too, must be stirred each time they are opened. I do not remove the "skin" each time, but just fold it back and stir and use the enamel from under the skin. If you throw it away each time you are just wasting paint as a new skin will form. This is the natural

result when the air strikes the enamel. Do NOT cover the tops of the enamels with any wax paper. The wax may dissolve into the enamels. Then when you paint with them they may not dry properly. Wax never dries.

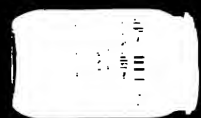
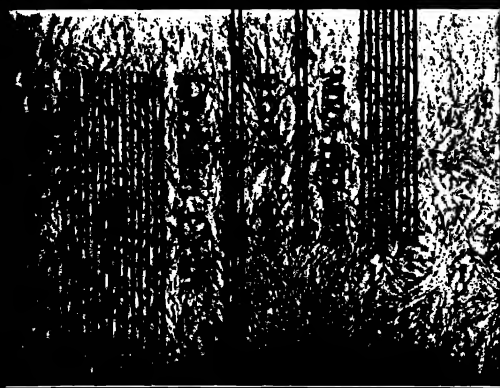
One of the reasons for our Dresden Craft Porcelain Dresden Coat and Porcelain Enamel Finishing Coats' popularity is the fact that they need no kiln firing. They may be used on bisque china or on plaster figurines, using the same method. Of course plaster cannot be fired, the heat of only 150 degrees would weaken it and cause plaster to crumble, so our air drying paints are a must for plaster figurines. For bisque china, the ease of doing every bit of the finishing right on your work table, the fact that all of our Porcelain Colored Enamels dry the very same color that they are when freshly painted on, and the saving in time and money using the air drying method makes our paints much in demand in ceramic studios.

Many people have asked me which sizes and kinds of brushes I prefer to use. Of course you should realize that this selection is just my personal choice and many of you may have your own pet sizes and styles that you are used to and prefer. If you are doing work which is satisfactory, do not change just because mine might be a different size or style than yours.

I use the smallest possible size brush for features. A size 00 or 0 is best. These sizes often vary and some size 00's are larger than other size 0's. Just get the smallest you possibly can. For smaller detail work, such as beading on gold, or painting on the smaller articles of clothing, flowers, bows, lace, etc., I use a size 2 brush. For my shading and color blending I use a size 4 brush, or for the larger figurines such as the Emperor and Empress I use a size 5. For Dresden Coating the figurines I use either size 5 or a $\frac{3}{8}$ inch flat brush made for this type of undercoating. My brushes are always of Red Sable. The flat Dresden Coat brush is of less expensive sable as a rule. With proper care Red Sable brushes will outlast cheaper ones. You will do much better painting with good brushes.

I am very fussy in caring for my brushes. That is one reason they give me such good service. Each time I use them I clean them very thoroughly before I put them away. I use our Dresden Coat Thinner for this. I wipe them dry on a cloth, slightly turning the brush as I do so. This helps form a point each time and trains the brush to stay in shape. Dipping the cleaned brush in an oily brush conditioner is a good practice. Just be sure that you clean out the conditioner before you start to paint again. When you use our Dresden Coat Thinner as a brush cleaner you must wipe it *All Off* your brush before you dip the brush in your enamels. If the brush is soaking wet with Dresden Coat Thinner it may curdle the enamels.

I sincerely hope that this book has helped solve many of your color problems. I am sure that after reading and studying it, and painting the figurines pictured, or others which are similar, you will agree with me that painting with our Colored Porcelain Enamels is easy and lots of fun. Most of us never realize just how much natural talent we have for painting lovely things. Dresden Craft helps us discover this natural talent within us. The joy of creating beauty for ourselves and others is easily attained in Dresden Craft. I do wish you all very many happy hours with your new hobby.



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